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CONTEMPORARY BATIK

With the purpose of pioneering the batik medium as a fine art form, rather than as that of a handicraft where it is generally placed by the layman, the Exhibition of Contemporary Batik by Missouri Artists, was organized for national circulation.

The five members of the group who have batiks on exhibition are all residents of Missouri, and are at present working in various fields of artistic endeavor. Their mutual interest, that of pioneering the virtues of batik, has brought them together in this group showing, the first exhibition entirely in the batik medium to be circulated nationally by any group of artists.

Tanasko Milovich, one of the members of the group, is Serbian by birth, but he has lived most of his life in St. Louis. He is no stranger to the present situation in war-torn Europe. As a child he saw and lived in the conditions which resulted in the first World War. At the age of fourteen, on the same day he was leaving the town of his birth, Fojnica, the Archduke Ferdinand was assassinated at Sarajevo.

Fred Dreher is represented in the group showing of contemporary Missouri batik. He is the motivating force back of the movement to bring adequate recognition to batik methods on a national scale. It is Dreher's conviction that batik is capable of standing on its own feet as an art medium, rather than remain in the restricted area to which it was relegated by its Javanese originators—that of handicraft. Dreher believes that batik can become as legitimate a medium for the artists' interpretation of his times and emotional experiences as oil or watercolor painting.

Batik, as Dreher conceives it, is essentially a two-dimensional art. In the very nature of its production it does not aspire to produce the aerial perspective and tonal modeling associated with painting. But it can achieve an inner integrity (somewhat similar to fresco or stained-glass) which is not true of the other graphic media. In batik the dye and the cloth are synthesized and become one. Surface-texture and color are harmoniously integrated, resulting in the feeling that textile and composition have grown together, an important element for it produces an aeshetic unity, significant in any work of art.

Alexandra Korsakoff-Galston, another member of the group of exhibitors, has an international reputation extending from Sweden to Russia, from the United States to Switzerland, and there are few artists who have a more cosmopolitan background upon which to draw for creative expression.

Gladys Skelly and Marjorie Johnson, two members of the group, are American born and American trained. They represent the type of artist whom many believe to be the foundation upon which an "American tradition" must be based: they produce for the here and now, with sincerity, with an artistic integrity that stems from their consciousness of their place in a society which needs their talents.

PSYCHOLOGY OF EXPRESSION

By Mary G. Swerer

The psychology presented in this article is drawn from the natural reactions of natural children in natural situations of childhood. The procedure for testing is one which can be used by anyone, providing he is endowed with ordinarily keen intelligence, sympathetic insight, and the understanding that a part of the body does not represent the whole body; that every part of the body must function in its best way before the organism will develop to its capacity; that we grow through impression and expression. If the investigator has been able to create in all the ways provided for in the human being, then he is truly equipped for being a guide of child growth; otherwise he is limited. The problem which faces the adult world today is that of being able to stimulate, to guide and to understand the growth of the immature in terms of muscular, neural and creative-spirit growth. In order to be able to do this we must know what changes go on in the entire body under the stimulus of natural and inspiriting procedure. We must learn to know and to develop the invisible through the visible, and it is necessary that the procedure for growth and for testing be satisfying, enjoyable, in order that the full capacity of the child be revealed.

The five avenues for impressions of the great outside world are the senses of touch, smell, hearing, seeing and tasting, and the three avenues of expression of the inside world are the avenues of sound, body motility and color-form (shaping). These constitute the rhythm of human growth, whereby the final and necessary expression through social behavior is guaranteed to be of good quality. These avenues must be kept clear of the debris of unstabilized emotion movement if the true power and true potentiality of the individual be justly estimated. The life rhythm of impression-expression must be sustained if the being is to grow, and we must learn to read it in these terms.

The civilization into which we are emerging will be one in which there will very definitely be needed the concerted action of **all** of the human family toward constructive living, if we are to survive. We need to find the way for all to help. A selected few cannot produce the procedure for all, neither can the undeveloped many take over the responsibility for all. "Experts" will be needed, but they will be of major importance only if and when they come down from their pedestals, emerge from their citadels with the results of their concentrated and hard bought facts, offering them for the enlargement of the lives of all; the many will be needed if and when they develop the desire to learn, to do, to individually and collectively contribute in the best way in their power to the enlargement of the lives of all.

The day of the "artist" and "scientist," the "authority" is passing, because there never can be enough money, enough experts, laboratories, clinics, authorities to enable all of the people to be led, coaxed or driven by the few into the abundant life. The fulfilled life can be reached only through the participation and growth of the millions themselves, each one growing, each one contributing; through the development of all the capacities in an inexpensive, non-mechanical natural way during the free expression period of young life. From this will emerge the ability to handle the more complicated daily routine activities and the still more complicated mechanical activities of full maturity. Activities of the mechanical nature surround us today to the distraction of all quietness and confidence, two qualities positively essential to the fulfilled growth of humanity. Full, adequate participation of all can be insured only through the rhythmical and balanced development of the human being into **habits** of forming, of creating, and of expressing; into habits of producing the abundant life.

The human family has been provided a perfect set-up for this procedure, but so far it seems not to have been used as an important factor for education, consequently there has been but little growth toward a constantly enlarging life for any group of humanity, the expert or the moron, the skilled or the unskilled, the rich or the poor. They have all fared alike in evolving into an inert, drab, non-creative humanity. The "perfect set-up" is the balanced rhythm of impression-expression, intake-output, the organizing movement which produces Nature as unified and which gives to man a workable principle, movements and laws for creation or growth. This perfect set-up is the art procedure.

The "impression" section of the rhythm has been given some notice by the psychologist, but the expression phase has not received the definitely analytical attention which is necessary.

If we understand "expression" as meaning pressing out into form to meet a purpose, and the various implications attendant upon that we have a fairly adequate and workable definition. The meaning becomes clearer if the opposite action is considered, that of uncoordinated random movement which produces a scattered result, one not held together sufficiently to produce any sort of unity of effect. Disorganization, pressed out into a form to fulfill a purpose, can just as readily be the definition for creating. Learning and creating are one and the same, both involving movement which brings together diverse elements, which may be facts or materials, into a whole, to form an organization which emanates satisfaction because of its rhythmical and balanced movement of parts. This is also the definition for the procedure called art. This focuses into the truth that expression, learning, creation and art procedure are one

DESIGNS IN INDIA INK MADE BY COLLEGE STUDENTS

and the same. This meets the requirement of the spiritual, the aesthetic, the intellectual and the practical, unifying them into such a complete whole that it is easily seen that they belong together in all things, that there can be no separation without the destruction of the whole, thereby diminishing the effectiveness of any one.

What happens to the human organism when it expresses, creates, learns or in still other words, when it follows the art procedure? What is it within that changes while expression is being made? What physical change takes place? What change in personality occurs? What happens to character growth? Is there growth? Speaking in terms of the forming of the mind, does memory become more able, does attention, reasoning, forming of judgment take on added strength with this exercise of expression?

Are tests possible, valid, necessary? Can there be a test of the whole child? The "whole child" which has become the objective of the Progressive's? While it is impossible here to go into detail in the answering of the above questions, a few will receive elaboration.

The "expression" of the human being is the final source of the fullness for study of the human being. It is true that with "tests" through the agency of machinery much can be learned about the body. Somewhat can be learned about the movement within him, but at the present time, the variability of reaction and the omission of important facts are so large that a dependable conclusion cannot be drawn. The human being cannot be "read" with any degree of accuracy whatever under the present understanding of the possibilities for doing so, the time is ripe for a more adequate manner in which the invisable life of the human being can be known, not only by others but primarily by himself.

All will agree that expression forms a vital source for scientific data, but up to this time the material has been taken from so-called expression through the so-called set-up of words, musical notes and scientific symbols only. This has caused an inadequacy which has been responsible for much unhappiness.

If the definition or understanding of "expression" is

somewhat that stated at the beginning of the article, it is readily seen how limited has been the procedure of "testing" as it has held itself mainly to expression or, too often, "exposure" through words. Social behavior expression has been tested, judged and sentenced through the medium of word expression only—justice being limited in proportion.

Because testing has been so limited and thereby inadequate, the "whole being" has not been represented. The hands and feet, two-thirds of the avenues of expression which are given to the human family, have in the main, when considering all the people, been used only for daily routine and mechanics—been in large areas reduced to serfdom. These have been made so because creation through the hands and feet has not been encouraged, but has been depreciated, often punished. Expression through the feet, developing through the feet the great desire to produce beauty, has been almost ignored, other than in small areas, notwithstanding the fact that every normal child in the world loves to dance and does so unless the environment has succeeded in making him into an emotionally dead, slow motion creature. The development of the whole body through rhythmical balanced movement, following or accompanied by singing, is the way of nature and the creative spirit in developing a beautiful expressive body. Speaking, singing, dancing, acting, these formed movements of the human individual would grow, grow if they were only given a hundredth of a chance, and the entire body, visible and invisible, would form with this exercising.

Although the above movements are the same fundamentally as expression through the hand, they have some added powers and some limitations over that of the hand. Expression through the mouth and feet is totally individual, the being using only that material which is his —material not available to another—his own body. For this reason—records are not formed by the expression itself—and in just that much are these expressions limited and can become unsocial. Expression through the hand is not thus individual as it must use material outside itself to create its unities, its beauties, and its own record by doing. It becomes social inasmuch as it lays itself open to provable criticism, scientifically factual, its records becoming the source for scientific data. Unadulterated, uninfluenced, coming directly from the process of creation, the color-form art, the recording art is what we can term the socialized art. Other people can use the same materials, others can see the product, others can check, recheck, "double-check" and thereby offer a check on too much individuality! Observation reveals that it does, and with surety. In its importance as records of scientific data, the color-form art is placed naturally in the forefront of source material for child growth. It is the only source which can be produced by the child and which can be an undimmed mirror of his inner being. The arts, those of sound and body motility do not record in the making, consequently are subject to the inaccuracies and misunderstandings of an outside agent, either human or mechanical. They cannot record themselves in the doing, but the color form does so, thus making authentic the conclusions drawn. The record has been made. It is true that the reader of the record may be biased, prejudiced, etc., but when many can verify, then the norm of opinion becomes the conclusion as to how much of creation has been produced, how much of expression.

There is nothing new in this viewpoint, as we continually judge people by their out-put in materials, yet it has been very sparingly used in psychological testing and judgment.

We can reasonably believe that the increasing handicaps of the human family in this generation may be due to muscular bodies which are not rythmically and balancedly developed, that the movements of the neural system brainward are produced by inharmonious action, uncoordinated relationships of the muscles. The brain has had no chance to be developed into an organ from which can emanate judgment or understanding or workable, rhythmical quality. The brain organ becomes deficient in the degree that it has not been formed by the coordinated movements of the muscle body—which it in time is supposed to be able to control, but which today shows such terrible deficiencies and inadequacies.

To organize the movement of the brain by organizing the movements of the muscles, and thereby the neural system, becomes the function of the art procedure in all its phases. This can very logically and psychologically be considered in the greatest detail, or it can be accepted in its large form with equal justification. One can readily see that the psychology of expression can become the workable psychology of the schools when enough people have experienced building themselves through all of the arts.

The classification of the divisions of color-form art may be considered to be picture-making, sculpture building, architecture, crafts, pattern making, and plan making. Inventions of machinery can also be classed as a color-form art, but as all inventions are crafts in the beginning there seems to be no need of making them a separate class. Of these, picture-making and what it reveals will be the only expression used in this preparation. Within the past forty years there has grown up a great industry, built upon the demand of the human family for pictures. The camera has answered by machinery, but that is not enough, apparently. More magazines of pictures have sprung up. This year an unprecedented number of beautiful volumes of the pictures of old and new masters are receiving a most encouraging sale, all because people "instinctively" want pictures.

Philosophically the picture is the symbol of life, but this will not be elaborated upon here, with all of its aspirations, inspirations, dreams made to come true. The most practical and least understood value of the picture is its psychological aspect. So long has the picture been supposed to reign in the remote realm of fancy, of dreams, of other-wordliness, that to think of a picture as having a practical habit forming value, a study value, a learning value, has not entered into the consciousness of great

numbers of those in authority over the direction of learning of the young.

The "mental picture" is no new thing in psychology. We have been told over and over in the literature to "make a mental picture" of this or that "scene" which we are supposed to see when certain words are read. Many times blankness has ensued. Nothing moving, the words caused no excitement of color or of form. There may have been dim impressions, but no organized form that excited speech, there may have been many and vivid impressions brought about by the rhythm of the voice, the change of facial features, the gestures, but still nothing actually "stuck." Dumb—would be the final verdict. Why? Because there was not the power to picture it into a unity which in turn would give the satisfaction of "knowing what it is all about." To be unable to read poetry, or prose of a literary quality is typical of our people as a whole today. And why? Because they have never formed the habits of picturing in the mind. That is the cause also for a great deal of the inability in visualizing in mathematics. But has it not been rather ridiculous to think that it is possible to picture in the mind when there has never been any habit formed for picturing in the mind? We do not object to the thought that in order to walk one must form the habit of walking by walking. The same thing must hold true in other areas, and in order to picture in the brain one must form the habits for picturing by actually picturing. The eye muscles and arm muscles must be developed into rhythmical balanced control to picture just as the same thing must happen with the leg muscles to control walking.

Picturing is evaluating and placing together in unified relationships. It is contemplation, reflection, judgment. It requires attention, memory, excites imagination, knowledge, and the picture is not completed until a sense of satisfaction has resulted, a satisfaction of wholeness, of rhythmic balance which is the movement of beauty. From a psychological viewpoint the importance of expression through pictures is one of the greatest of any accomplishment known to man. The picture maker must exercise self-control, intelligent selection, a feeling for depth, a feeling for adequate relationship, and with all of this he must work according to the laws common to nature and the spirit of growth. With the attributes such as these mentioned, will not the making of pictures form the habits necessary for judgment in the building of an organized brain organ in the area of judgment, one which in due time will be able to take over the complete control of the body, and be able to do it in an adequate satisfying way? Time will show that this can be done. Time has shown it, but not in the areas known to great numbers of our people, particularly the school people, whose impressions and expressions have not been along the line of human experiences other than through words, which of course are duly limited because of the fact that they comprise just one method of impression and one method of expression.

Picture-making is the overt muscular activity for developing the picture-making movement of the brain, in other words we form the habit for "picturing in the mind" by actually picturing in material. The neural habits for walking are produced by carefully building up the muscular habits for walking by walking. The brain habit for picturing is built up by actual picture-making. The ability to "picture" what one desires in his behavior is the one thing which guarantees conscious behavior of the type desired. "Picturing," "picturing in the mind," the "mental picture" is the determinant of behavior of organized quality. It is with this as a basis that the following experiments—or activities—have been judged.

The picture-making of the human being is the mirror of his ability to organize both intellectually and emotionally. It is the most easily read of all expressions in that it must deal with the objects common to all, generally speaking, in the life about us,—handled with more or less abstraction or naturalism, dependent upon the individual. The power of the picture is determined by the unity of its organization, this in turn reveals the quality of the organization or coordination of the brain movement. If muscles of legs, arms, torso organs, head are out of rhythm and balance in themselves and with the rest of the body, the picture reveals it all by not being organized; in other words, by not being a picture. If, however, the picture reveals organized movement in spite of the fact that other activity might be mere "exposure" —random movements,—there is the probability that through expression in other media the organism can be built in its other areas into harmonious action to a degree that would make it at least socially adjustable; that is, able to live with its society in peace. If the individual is "normal" his picture-making is of the greatest of revelations. To read a child's picture then, we note first and foremost the quality of the organization of the lines which he so gladly "scribbles." In the simplest terms the question becomes "is he bringing together his lines into a form that reveals a center of force and supporting elements?" These will not be knowingly selected by the child in his first years, but are purely a matter of his feeling his way toward expression, toward doing the thing that proves him to be a creator, evolving drawing elements together into a form. He is scribbling his way into organization, which is the procedure followed by any human being at whatever age in anything that he does. The better organized we become, the shorter the scribble stage. The child is in the beginning, he is forming. As time goes on, various different elements enter into his picture. One can see his powers of observation as shown by the variety of things told about. His selective and discarding abilities reveal themselves, his fantasies, his wants, his desires, and most important of all, the quality of that which he deems to be most important to him at that time. From this can be read his tendencies and his traits.

Sculpture-building shares the honors with picture-making as being the natural material for expression of the young child, but because the weight and bulkiness of the material needed it is reasonable to conclude that picture-making can be chosen as the first medium of expression because of the simplicity of its materials. But both sculpture-building and picture-making are non-utilitarian, their place in human life being the carrier of the pure spiritual expression to the greatest degree.

PLANT LIFE WAS THE INSPIRATION FOR THESE DESIGNS

HOW CAN CREATIVE ACTIVITY BE DEVELOPED IN THE CLASSROOM?

By Clifton A. Gayne, Jr.
Instructor in Art Education, University of Minnesota

We who are teachers of art know the importance of creativity in education. We know the thrill and satisfaction of making something with our hands and head and the intensive work one will voluntarily indulge in to carry through the all important idea.

We have seen creative activity change education from teacher-direction to pupil direction—from teaching to learning. The acquisition and retention of facts has been overthrown as the idol of educational endeavor. It now must serve the creative spirit. Creative activity is not confined to the art courses. It pervades all of the activities going on in the school. Every class and extra-curricula activity provided some opportunities for students to express themselves unhampered by deadly routine. The walls of the school have to a large extent disappeared. Learning is not a dread task to leave behind in the drab schoolroom. The whole community is now the classroom and learning takes place as frequently outside school as in it. Since the students have begun to realize that the school is for them rather than for the teachers and administrators, they look forward to it with hope and enthusiasm rather than with despair and dread. No one writes more forcefully about this than does Hughes Mearnes in his "Creative Youth."

How creative activity can be developed in the classroom, is a problem of great concern to us. I suspect that all of you have very different ideas on this and that is as it should be. Naturally no two people will use precisely the same means for carrying on their work. Your method is likely to be a sympathetic understanding of what your students are trying to do, rather than a bundle of pedagogical tricks.

The more knowledge about children we can bring to bear on the problem, the greater our success is likely to be in stimulating and encouraging creative work in art. Some understanding of the psychology of children's drawings is essential, particularly in teaching young children. You will find the "Psychology of Children's Drawing", by Helga Eng, an interesting book. Miss Eng closely observed her young niece Margaret from her first to eighth year. She found that spontaneous drawing played a very important part in the development of the child.

The most significant fact we gain from the psychology of children's drawings is that they draw what they know rather than what they see. Experiments have been made having children draw from the posed model. They were so unconcerned about the appearance of a seated model facing to the left that in their pictures many of the children made a standing figure facing to the right.

Scribbling is the first form the child gives to his drawings. Gradually this leads to formalized drawing, a stage in which the child begins to develop formulas to carry the meaning which he ascribes to it. At first the child is completely satisfied with his formulas but soon begins to improve on them as he increases in understanding. The first drawings of a child are likely to be symbols of people front view. As they grow older the profile view develops but not all at once. The child of ten goes through a transition stage in which his drawings are partly front view and partly in profile. Animals are nearly always drawn side view, for that is how they are most easily remembered.

I mention several of these details to point out how helpful a knowledge of psychological development of children's drawings can be in helping us to determine what he is trying to do. Obviously, as the child's symbolic drawings are the pictorial equivalent of his ideas it would be futile to try to replace them with other symbols which would be meaningless to him. We should be more concerned with what the child has to say than we are about the way in which he says it. If we allow him to express himself freely through his symbols, devoting our attention to extending his experience, his drawings will develop naturally. Trying to force this development before the proper degree of maturity is attained will be time wasted, in addition to retarding the child rather than accelerating his progress.

As is true in most kinds of learning, progress is not usually steady or regular. At times certain developments take place very rapidly while at other times the pupil remains on a plateau or even retrogresses temporarily. Some teachers are very much concerned about standards of attainment for various grades. Actually there is no such thing as third grade ability in art. I have in my possession a collection of children's drawings of the same subject in grades one through seven. If these drawings are scrambled it is practically impossible to sort them out according to grades. The tremendous overlapping in abilities make it necessary to treat each individual as a separate problem. It makes little difference how he compares to others in his class. What is important is the progress he has made beyond his own previous work. Child standards, set up by the class are usually more desirable than adult standards imposed by the teacher.

An interesting use of children's drawings has been made by Florence L. Goodenough of the University of Minnesota in undeveloping a method for determin-

GEOMETRICAL DESIGNS IN INDIA INK

ing the child's I. Q. by having him draw a human figure. This is described in a brief and interesting book of hers, "The Measurement of Intelligence by Drawing."

Next to understanding children the most useful thing a teacher can do to assist in developing creative expression among her pupils is to allow some place for art in her own life. It is unreasonable to expect children to maintain interest and enthusiasm for an activity in the face of indifference on the part of the teacher. This does not mean that every grade school teacher should have a thorough training in the history, theory, and practice of art along with an infallible sense of discrimination and appreciation. It does mean that every teacher should equip herself with a background of art expected as part of the liberal education of every intelligent professional person. It is not unusual to find untrained teachers overlooking the most significant art in the class merely because of some preconceived, and thoroughly erroneous notion as to what she thinks art should be like. Above all, an open mind is indispensable. An understanding of a number of different aims and viewpoints should be developed in order to avoid being prejudiced in favor of, or against any particular kind of art. An examination of the variety of different kinds of art reproduced in "Art for Children" by Ana M. Berry will give some indication of what I mean.

In addition to having a background of art knowledge the teacher must have an understanding of the materials which the children use in their art activities. She should have on hand a variety of different materials, paints, chalks, colored paper and so forth. By manipulating them to determine their possibilities and limitations she will feel capable of advising pupils on what may be expected of various materials.

The most important thing of all it appears to me is developing learning experiences which will allow creative activity to find expression in a variety of ways. It is of comparatively little importance whether a child acquires this skill or that group of facts. It is very important what attitudes and appreciation he has developed during his educational process. A highly developed ability to create a beautiful all-over design is of little value to him if he never has an occasion to create one of these in an out-of-school situation. We can talk about its training his taste and increasing his appreciation but we would have an uncomfortable time proving it with all the contrary evidence indicating a probable lack of transfer.

If our student has had experience in solving problems in selecting appropriate designs for specific uses he is likely to have an opportunity to apply this experience to a similar situation. He might be called upon to select an all-over design for wallpaper which will be suitable for his living room and well related to the other elements in the design. Is an experience of this nature any less creative than illustrating poplar trees on a windy day?

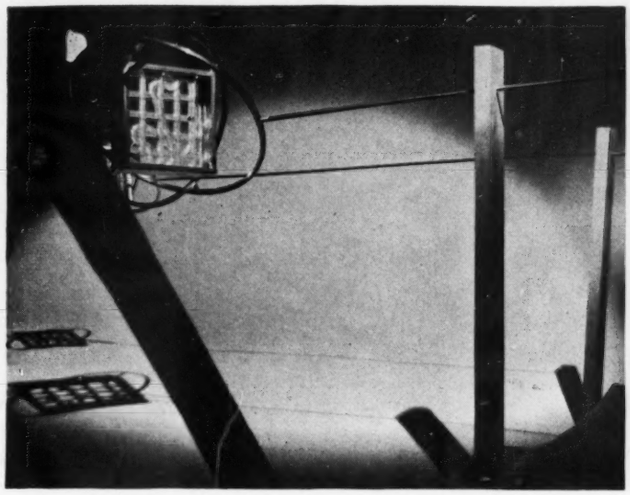
The student should be guided through a sequence of experiences which will provide even the least talented boy with art information, skills, and appreciations which can become as definite a part of his life as the ability to compute simple sums in arithmetic. This does not mean that illustration and design should be ignored and that the children be provided with a mass of pragmatic rules which they are to apply when they become adults. On the contrary, art should be utilized in solving problems and enriching the lives of the students in situations that are significant to them in the present. Instead of having less to illustrate, they have more.

Instead of teaching specific skills, then devising applications for them, the need for various skills can be made apparent by some requirement of a specific problem. If increased skill is needed to solve the problem on hand drill may be introduced when the children decide they need it.

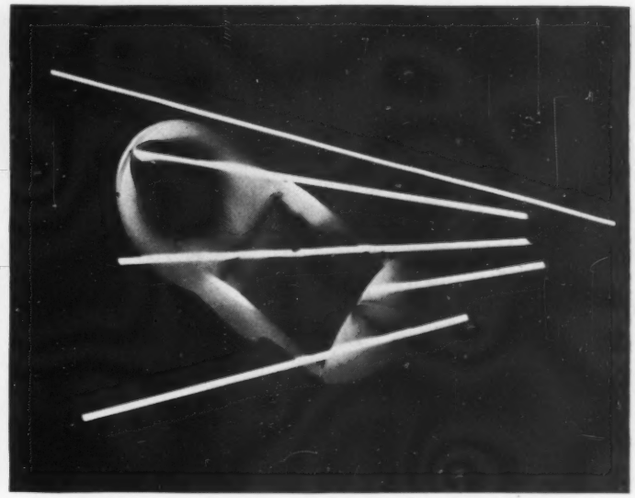
Every learning unit should be flexible enough to include problems to challenge the abilities and interests of the most capable student and provide some means for the least gifted student to make a real contribution to the undertaking within his limitations.

If we can, then, stimulate our students to develop their ideas, secure in the confidence that they will not be ridiculed or judged on their lack of ability to express these ideas, we have performed the hardest part of the task—that of establishing a cordial respectful relationship between the creative mind of the pupil, and the understanding mind of the teacher.

Using the appropriate art techniques as merely tools for communicating an approximation of the idea, the students lose their self-consciousness in handling the art materials knowing they need not compete with the talented student next to them.



LIGHT DEVICE FOR THE MOTION PICTURE "THINGS TO COME."



PHOTOGRAPH WITHOUT CAMERA. ALL PHOTOS BY THE AUTHOR.

About The Elements of Motion Picture

By L. Moholy-Nagy, Director, School of Design in Chicago

The motion picture is one of the most important inventions of our time. It will enlarge not merely the visual and acoustic capacities of man, but also his consciousness.

As yet there is no tradition for the use and control of the properties of the film. The motion picture is, to an overwhelming extent, governed by conceptions derived from our traditional pictorial art. The rectangular screen of our cinemas is only a substitute for easel painting. Our conception of space and of the relations of space and light is still primitive, being restricted to the everyday phenomenon of light rays entering a room through a small aperture.

It is possible to enrich our spacial experience by projecting light on to a succession of semitransparent planes (nets, trellis-work, etc.) It is also quite possible to replace a single flat screen by concave or convex sections of different size and shape that would form innumerable patterns by continuous change of position. One might also project different films on to all the walls of the cinema simultaneously.

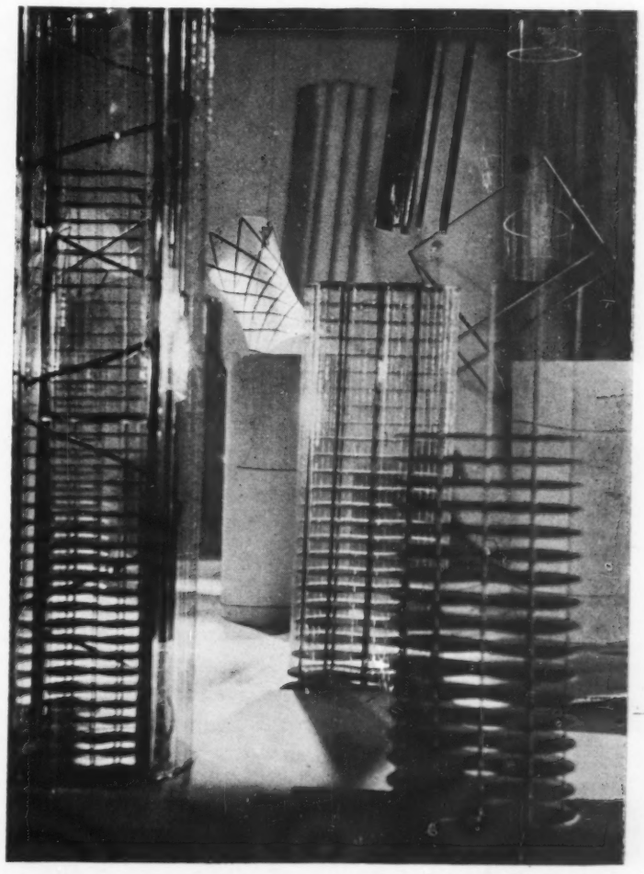
Equally surprising effects might be obtained by simultaneously focusing a number of projectors on to gaseous formations, such as smoke clouds, or by the interplay of multiform luminous cones. However, there is little in the current practice of film production to show that mobile spacial projection is the form which would be most appropriate.

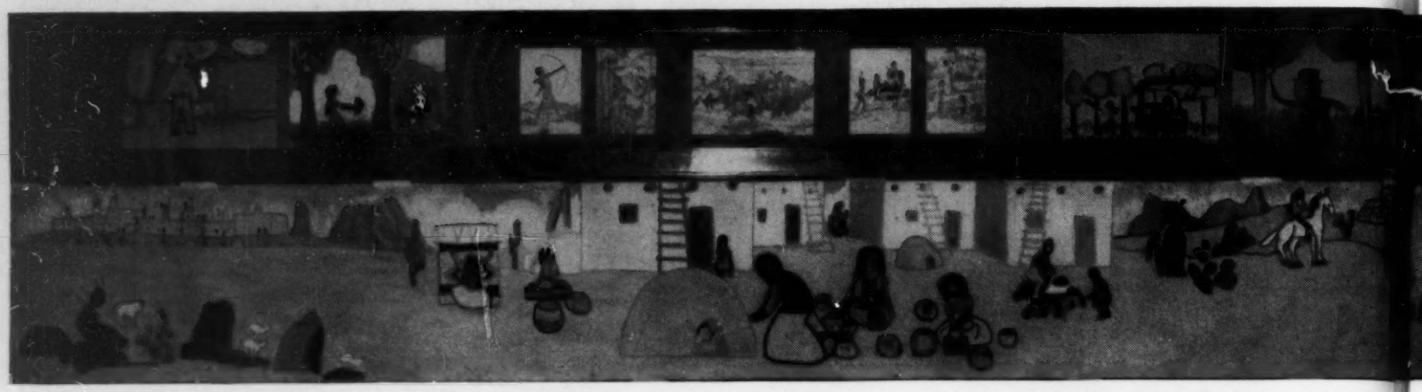
The same conservative attitude is found in the use of the acoustically amplified film, in which the theatre is still meticulously copied. So we must diligently expand our visual and acoustic receptivity, if we hope to make any real progress with the film.

In the near future, for example, the studio will not be imitative. It will not be the ambition of the film maker to transform plywood into forests or spot lights into sunshine. Work in that studio will proceed from the basic elements of the medium employed and the development of its inherent potentialities.

Continued on Page 24

SPECIAL EFFECT FOR THE MOTION PICTURE "THINGS TO COME", LONDON FILM.





BLACKBOARD

CORRELATED ART

"Art for art's sake" is a completely enjoyable experience for the average child but cannot sustain the interest of a definitely correlated program. A child will undoubtedly derive much good from drawing or painting merely for the sake of doing just that, but the benefits of an art program which is closely aligned with his other daily activities has a very superior value.

We, in our school, have rather closely adhered to this policy in our art curriculum. Various interesting topics discussed in the social studies, science, literature and even music programs are carried over to the art room for further study in realistic or designed illustration. In that way the child feels a real link between art and other phases of his development. That is most important. I believe a child should grow in the belief that art is an integral part of his daily experience, a real inseparable part of his living experience. In that belief he will constantly, either consciously or otherwise, be influenced by the basic art principles in a great many life situations.

If art is taught as an unrelated subject it runs the risk of remaining in an unrelated corner of the child's mind. He must acquire the habit of associating art with important techniques in balance, proportion, order rhythm, and good color sense applied to all phases of life. He can do this best through practice.

Consequently, art in Paul Revere School follows a difinitely associated program. If children are studying the jungles, Holland, Asia, National Parks, Egyptians, Greeks, Medieval Days, or famous explorers in social studies, they find it highly interesting to create colorful scenes depicting various phases of these studies. These scenes, when completed, are put on display in the social studies rooms, adding in turn to their interest. The library or literature room may be hung with illustrations from interesting books. The music room may boast of original compositions interpreted from songs the children have learned. Illustrations of proper attitudes and skills in physical education, folk dancing and health lessons are worked out in the art room and displayed where they will best fit into these activities. Science, natural and mechanical, comes in for a great measure of correlated art activity which in turn adds greater charm to the science room itself.

Several years ago one of our sixth grade classes wanted to make a pictorial study of Czechoslovakia. The subject had the highest interest for them since it happened to be the current topic in that branch of social studies. Also, quite a large per cent of our pupils could trace its ancestory to Czechoslovakia. Consequently, the subject had inherent appeal.

The first step in the approach to this art problem was a class discussion in which the type of work to be developed and the medium to be used were decided. The idea of a large pictorial map was a welcome change from the usual frieze or from simple enlarged pictures. The map, which was to form the center of the display, was to be painted in Poster Paint. The surrounding border, which would act as a frame for the map, was to be made up of small individual scenes of Czechoslovakian life, made on manila paper with crayon.

When this first general plan was completed the class began the second step: the matter of reference work. This step was simplified to some degree through the use of books and slides in the course of the actual study of Czechoslovakia in the social studies class. To amplify this we procured all the illustrated books

DECORATIONS

By Beatrice Boyle
Paul Revere School, Cleveland

and mounted pictures that we could get from the Cleveland Public Library. Many preliminary sketches were made of variegated phases of Czechoslovakian town and country life. In this respect some of the members of the class collected reminiscences from their families whose members had come directly from that land.

As soon as these sketches were comlpeted, the class, numbering forty-five, was divided into two main groups. The first group was to draw and decorate the map itself in the center of the picture. The second group was made up of those pupils who had drawn the most effective small sketches meant for the border or frame of the map. The beaver board to be used for the mounting of this project was procured. It measured six feet in width and four feet in height. The class was now ready to begin the actual work.

Group One used a lantern slide, projected onto the center of the beaver board, from which to draw the outline of Czechoslovakia. In this way proper proportion and accuracy of outline of the country was attained. The outline sketch measured 26 inches in height by 44 inches in width. It was bound by a small rectangular frame which adhered closely to the sides of the map, leaving ample space for the border illustrations. The sketch of the country itself was painted a pale yellow; the background a deeper yellow. On the yellow of the map small sketches were drawn and painted depicting some of the outstanding cities, industries, agricultural and resort sites of Czechoslovakia. Among these were Prague, Brunn, Bratislava, Carlsbad, dairy and farming regions, and the Carpathian Mountains. The outstanding rivers were designated. In the four corners of the enclosure, on the deep yellow, were small colored sketches of Czechoslovakian gentry in typical attire. A large colored drawing of the points of the compass dominated the central part of the map. All of this work was executed in fine brush painting. The colors were vivid so as to form a definite contrast to the two-tone yellow of the background.

At the same time Group Two was busily engaged in preparing the final crayon drawings for the frame. Fine-grained white manila paper was used for this work. These drawings, although not strictly original and often incorporating the use of direct reference, were the result of original combinations of more than one reference sketch. In order to further stress the artistic side of the lesson, good balance, proportion and color contrast were discussed as the work progressed. In some cases a few simplified lessons in perspective had to be taught.

When the drawings were completed, sixteen of the best were selected for mounting. The selections were judged by the group and the teacher on the basis of artistic correctness and general pictorial interest. They included illustrations of scenes from the leading cities, a typical school house, the interior and exterior of a home, views of the countryside and occupational endeavors. Once selected, these pictures were glued onto the beaver board.

The pattern worked out by these smaller pictures in the border left two spaces at both the top and bottom of the map. These, as well as the two inch border, were filled with typical Czechoslovakian design. They were painted directly onto the beaver board in the vivid national colors of the country.

The project was now completed except for three coats of clear shellac. These were applied in an effort

LIFE IN MEXICO—FARMING

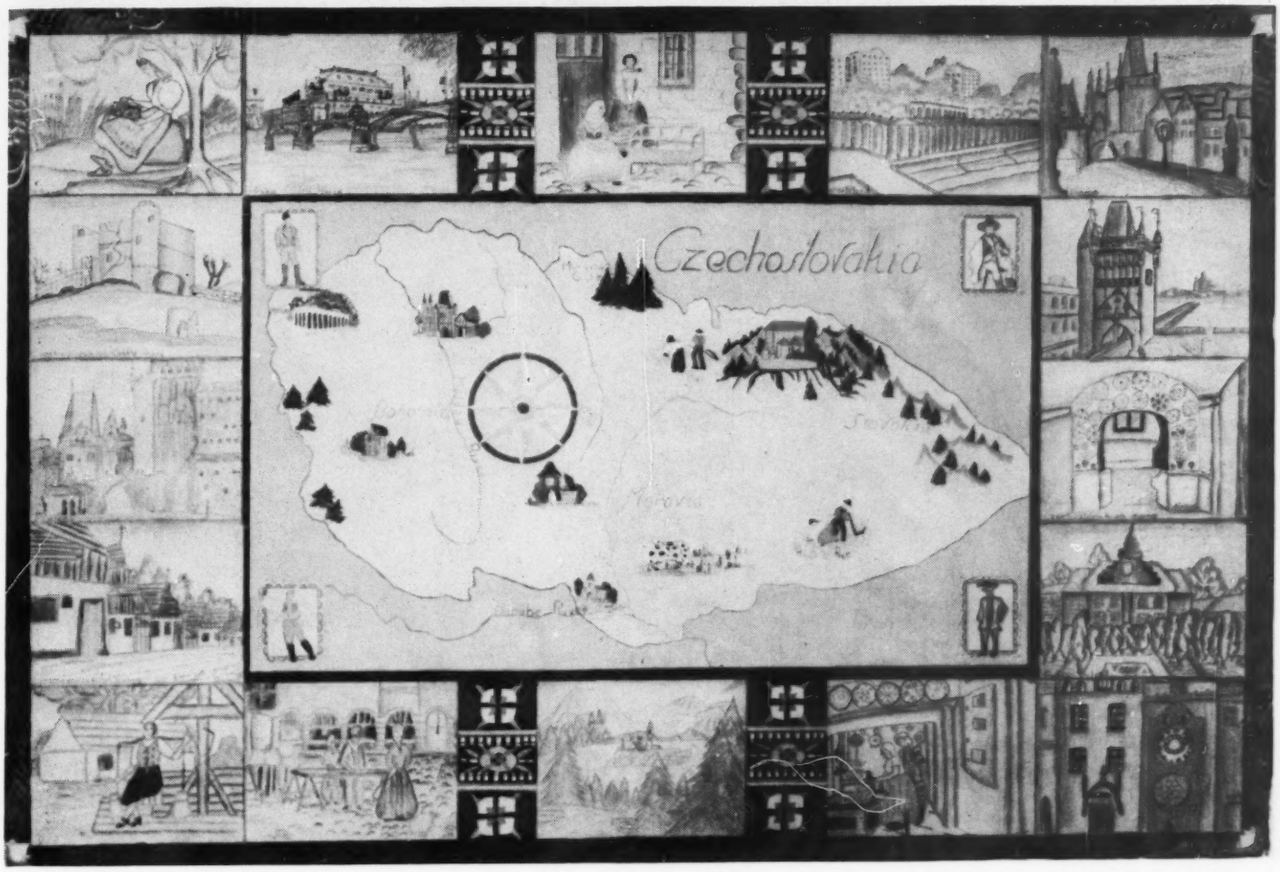
to protect the colors and enable washing when soiled.

The map was then hung in the center hall of the school building directly opposite the main entrance. Its brilliant coloring and variety of scenes held a direct appeal for everyone who saw it. The pupils who were responsible for it derived the highest degree of satisfaction from this work. It meant a great deal more to them than an ordinary art assignment. It had deepened their interest in the study of other people. It gave purpose to the principles of good art hitherto taught to them. It awakened in them an appreciation of the fascinating techniques of illustration.

So successful was this Czechoslovakian project that, when it had outlived its geographical position in the world, we replaced it with a Mexican mural. The approach to this later work followed in almost every detail that previously mentioned. A class discussion was the preliminary feature, although in this case the topic selected was not current among the classes in Social Studies. In an effort to remain within the realm of our own hemisphere, the consensus of interest seemed to focus around our southern neighbors. The colorfulness of their pottery, costumes and customs held special interest for the class who in their youth are so quickly influenced by brilliant colors. The subject needed quite a bit of study, and illustrative material was collected in great abundance. Sketches of Mexicans in all types of costumes, Mexican designs, typical architecture and landscapes, Mexicans at work on mules or afoot, all these were made before attempting to assimilate them into finished productions. Typical colors were studied and applied with great exuberance. The ordinary child loves color, and here, indeed, was his chance to use it.

The group chosen to do the actual work was selected by the same method as for the Czechoslovakian project. In this case, however, fewer children were employed as the project demanded less individual work.

The large, or central piece of work was to be done on beaver board, 6 inches by 4 inches, with poster paint. As I believe that the old adage "Too many cooks spoil the soup" applies even to art, only two of the best artists were assigned to that particular



Stans Studio Photos

INDUSTRIES MAP OF CZECHOSLOVAKIA

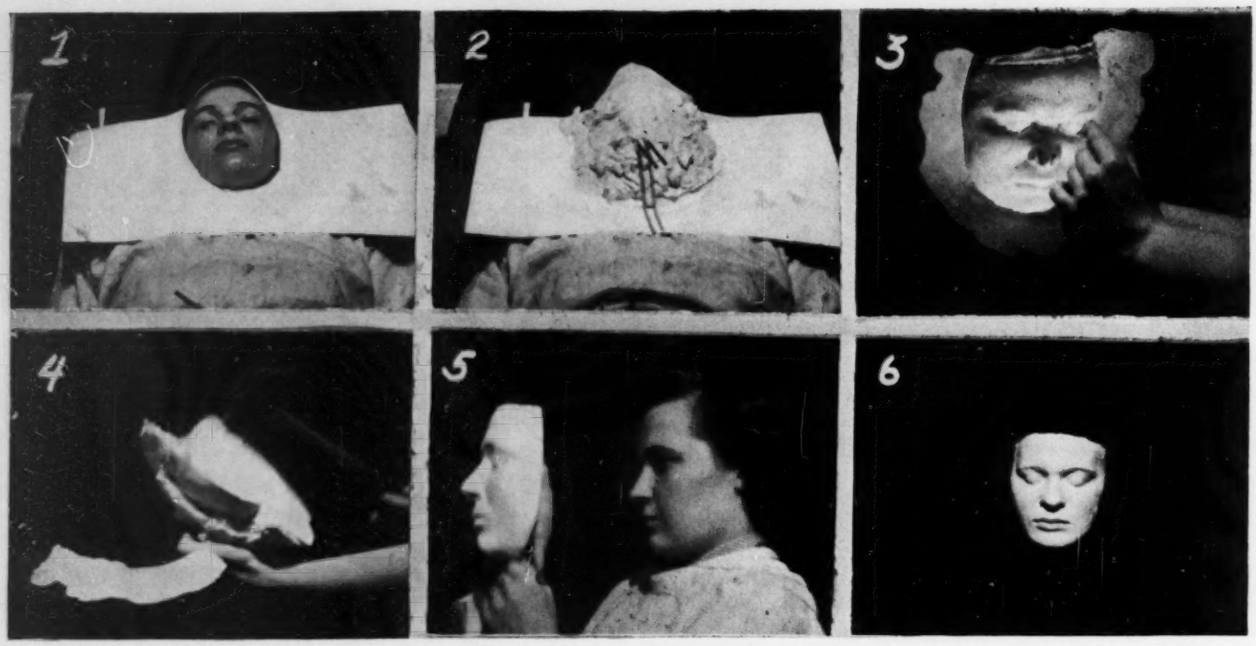
phase of the work—a boy and a girl. The picture they created was entirely original and was the result of combining their individual efforts. All this was done first on large sheets of unprinted newspaper before being transferred to the beaver board. The foreground was a maze of tropical vegetation painted in the most vivid turquoise, burnt orange, violet and scarlet. The dominant use of white on the natives in the center of the picture achieved a splendid feeling of contrast. The rolling hills of the background faded away into tones of soft yellows and yellow greens.

The technique was vigorous, and many of the strong, wide brush strokes gave added feeling of shadow and depth. A thick outline of black intensified the outlines of the foreground and peasants, at the same time making the whole composition take on more of the mural quality. On the whole, the execution of this work may be described as almost crude, but it is the type of crudeness so typical of much Mexican art, and totally charming. The entire project was a pointed lesson in applied use of balance, proportion, color contrasts and arrangement.

This large painting was supplemented by smaller ones made on poster cardboard (28″ x 22″). Each painting was executed by one child from his own original sketch. In the main, they attempted to show the Mexican at work or rest, his manner of dress and typical scenes of the land in which he lives.

The medium for work and the technique applied to these smaller paintings followed the lead of the larger one. They were brilliantly colored. Contrasts were sharp. The style was rugged. A thick black border further stressed the relationship of these smaller paintings to the black-edged central mural.

The children who worked on these paintings derived only the greatest of pleasure from them. They also learned many facts about our Southern neighbors which the social studies classes cannot take time to discuss. They practiced real application of art principles. They began to view art with a wider scope and a higher interest and became curious about its application to other topics. All this came from the happy experience of correlated art.



STEPS IN THE PROCESS

HOW TO MAKE A LIFE MASK OF PLASTER

By Marjorie Benke

Much has been written about theatrical masks for decoration, but why not a mask from life? It requires skill and artistry to successfully take and mount a life mask which can be interesting and decorative, and which becomes more precious with the years. Lysistratus, a contemporary of Alexander the Great, is said to have taken moulds directly from the human face and figure to assist in the execution of perfect portrait statues. Among the oldest masks from life now in existence are those of Dante dating from the end of the 14th Century, and those of Tasso dating from the end of the 16th Century.

Before beginning a life mask all materials should be assembled, prepared for use, and conveniently arranged; for during the process of casting there will be no time to attend to such matters. After use all materials should be carefully cleaned. From five to eight pounds of plaster will be needed for one matrix and one mask. Other materials required are mixing pan, wooden mixing spoon, two drinking straws of either glass or straw for breathing, white vaseline, heavy cardboard approximately 18 by 24 inches in size, basin of warm water, soap, bathing cap, plenty of clean rags, wire for hooks, shellac, small brush for oiling mould, and a light hammer or mallet.

First of all remember that plaster of paris is a first class dirt maker and should not be used where there is difficulty in cleaning up. Spread the floor with several thicknesses of newspaper and prepare a place for subject to stretch out at full length on the floor. A small flat pillow under the base of the skull and the nape of the neck will add to his comfort as well as tip the head slightly back. If the head is tipped forward the weight of the plaster when applied will be uncomfortable. Tuck as much hair as possible under a tight fitting rubber bathing cap without covering any of the forehead below the hair line. Cut an oval shaped hole in one side of the cardboard to fit the face as closely as possible without causing any distortion of the features. It should fit around the chin and up the sides of the face to well above the temples. To make sure of a tight fit tie the cardboard in position around the head while cutting. The ends of the cardboard which extend beyond the shoulders should rest on some support such as a pile of books or any other objects which are the right height. Around the face under the cardboard place some loose rags which will give some additional support as well as prevent plaster from dripping through any cracks between the cardboard and the face. One of the most important steps is to grease the subject's face with a coating of vaseline. Make sure that the eyebrows, eyelashes, and nostrils are heavily greased, as well as any hair at the temples. Insert straws in the nostrils for breathing. The subject can hold these in place himself. The face is now ready for the plaster; note illustration 1.

Before we continue with the face mould, a word or two about plaster itself. Good plaster will show no

signs of grit when rubbed between the fingers. Every time a new supply of plaster is bought it is a good idea to test it before use by mixing a small quantity to see that it sets firmly. This precaution may save a ruined mask and also gives an idea of how long the new plaster takes to set.

It requires some experience to properly gauge the mixing of plaster. Always sprinkle plaster into water; never add water to plaster. After filling the mixing vessel with sufficient water scatter plaster over the surface, more about the edge than the center, until the water seems full and unable to saturate any more. A flour sifter may be used for this purpose. Unless the plaster is sifted evenly lumps or air bubbles will form. With a free motion at the wrist beat the mixture with the wooden mixing spoon to the consistency of thick cream.

In order that no air be beaten into plaster the spoon must not come to the surface but be kept at the bottom of the mixing pan. This will make the plaster boil up to the surface bringing with it the air and impurities. Lift the spoon gently from the plaster and skim them off, together with any water which seems not to unite with the plaster. It is always better to have mixed too much plaster than to spoil a mask because of too little. To accelerate the setting of plaster add a little alum to the water before adding plaster. This also hardens the set plaster. It will be necessary to make tests for the proper amount, as each batch of plaster is a little different from any other. To retard setting add a tablespoon of thin size water to three pints of water. Stale beer or ammonia may also be used for this purpose.

Now we continue with our face mould. Divide the plaster into two portions, which we will call portion A and portion B. Portion A will be slightly the larger and will be used for the matrix or mould, and portion B will be put aside for the positive cast or mask. First mix a small amount of plaster, about two tablespoons, in approximately a tablespoon of water. Pack about a quarter of an inch in the nostrils around the straws. Allow the subject to hold the straws in place during this procedure. This will give the subject a chance to become accustomed to the somewhat limited breathing through the straws before the entire face is covered. Assuming that he is relaxed and breathing satisfactorily, begin gauging the plaster for the mould, using about a quart of water in the mixing pan. When the plaster is the right consistency, not too thick, have the subject compose his face and apply thinly beginning at the forehead and working down over the eyes and nose to the mouth and chin. When covering the eyes have subject close his eyes and look downward as this will permit the eyelashes to lie flat on the cheek and will eliminate discomfort when removing the mould. Be careful not to cover the breathing straws.

When the face is entirely covered, build up the thickness especially at the forehead, chin, and sides of the cheeks as in illustration 2. Talk to your subject; ask him if he can breath satisfactorily and watch him at all times. As he will be unable to speak, it is a good idea to have prearranged signals, such as one finger up means "yes," two fingers "no." After about ten minutes the mould will begin to steam and will feel warm on the face, but at no time uncomfortably hot. After fifteen or, at the most, twenty minutes the plaster will have hardened sufficiently to be removed. At this point have subject place his palms under the cardboard close to his cheeks and assist in removing the mould, which must be lifted carefully up from the face and slightly in the direction of his feet. The matrix should be handled very gently as it has not yet thoroughly set. Subject can aid considerably by moving slightly the muscles of his face where plaster may be sticking. The mask maker, during the removal, must support the mould and when completely free from the face set it aside to dry. Have a basin of warm water and soap for subject to wash his face. Remove the cardboard from the matrix which should now look similar to that in illustration 3.

After the mould has set for about an hour, or when it has cooled, apply shellac thinned with wood alcohol to the inside surface. When dry apply vaseline thinly, filling any air bubbles. Break or cut off the straws and fill the remainder with loosely rolled paper. Mix portion B plaster and when the proper consistency pour into matrix carefully to avoid bubbles. Blow into the undercuts and when mould is about half full rock and shake it gently so as to fill every contour. Add more plaster, building up thickness at the forehead and then cut a clean edge at right angles to the mould with a plaster knife or any flat hard tool. Also build up thickness at the sides and cut off in the same manner while the plaster is in a workable state. Insert two hooks of bent wire or two bent hair pins while plaster is still soft, one at each side at the top of the mask. These hooks should not extend over the top of the cast and will be used to hang the finished mask. After hardening for an hour or two the mould may be removed from the mask. Hold the matrix in one hand, and several sharp raps to the flat edge of the mould with a hammer will crack the mould which can then be removed without injuring the mask as in illustration 4. Remove the straws and pieces of mould from the nostrils. Any air holes or flaws in the mask may be repaired by mixing a little plaster and rubbing it in with the finger. Any impurities in the plaster will come to the surface during the drying process. To overcome this, place the newly set mask to dry near a stove or other source of heat with its face away from the heat. As the water evaporates the impurities are drawn toward the heat and appear, if at all, upon the back of the mask. Allow the cast to thoroughly harden for several days. Illustrations 5 and 6 show the completed mask.

When dry the mask may be given one or two coats of shellac or one of the following finishes. A high polish can be achieved by immersing the cast in care-

fully skimmed milk for several hours. Allow to dry for several days and polish with French chalk and cotton wool. This can also be done by mixing skimmed milk with the water in equal parts before sifting in the plaster for the cast. White marble is stimulated by mixing pulverized glass with superfine plaster when casting. An interesting yellowish effect can be obtained by brushing on several coats of warm linseed oil or soaking in paraffin; polish when dry. This also gives a very hard serviceable finish. To paint the mask in natural tones, first close the pores with a thin coat of shellac. Mix dry color with shellac and apply or paint with regular oil colors. For a bronze effect, first close the pores with a thin coat of shellac. When dry apply a second coat of shellac in which the desired color has been mixed. Sprinkle or daub with bronze powder while still "tacky."

If the unfinished plaster mask has become dirty or soiled, do not attempt to wash it in the ordinary manner, as this will only rub the dirt in. To clean satisfactorily totally immerse the cast in water, leaving it untouched until it can absorb no further water. When bubbles cease to rise leave for another ten minutes or so then wipe it under the water with a clean sponge. Do not lift the cast above the surface as it will collect floating dirt. When thoroughly sponged wipe dirt from surface of water with blotting paper and saucer or allow tap to run until water is perfectly clear. When surface of the water is absolutely clean remove cast and allow to dry. Another method of cleaning is to brush with Milbane paste and when dry peal off, removing the dirt with the paste.

After the mask has been given the desired finish it may be hung with a ribbon or cord by means of the hooks placed in the back for that purpose, or it can be mounted on a wooden plaque.

ALL-OVER PATTERN WITH FISH AND LEAF MOTIF

CHILDREN AT WORK IN THE ALBRIGHT ART GALLERY

BLOCKPRINTING

Courtesy Albright Art Gallery, Buffalo, N. Y.

In some idle moment as a child, did you ever cut the eraser on the end of your pencil, stick it into your inkwell and then stamp the back of your hand to the distress of your teacher or parents? Or perhaps you cut a design in a potato or a piece of linoleum and quickly stamped a piece of paper to see what the design would look like.

In doing these things you were repeating an age-old method, the fundamental process, from which the present printing industry had developed. The spirit of that early craftsman, who first cut a picture in a piece of wood in order to procure many copies, may have guided your hand in its first cutting. Suppose we go back to learn how this important craft developed, to explore its possibilities for artistic expression. Let us see what other people have done with block printing.

The earliest known printed pictures were woodcuts. The process of cutting a picture on a block of wood and then stamping it has been used for over a thousand years in China and Japan.

In the 14th century, when paper came into use, this way of making pictures began in Europe. It may have been adapted from the well-known method, then in use, of printing cloth with wooden blocks. The early European woodcuts were used for printing playing cards and pictures for distribution to pilgrims at holy shrines.

There are 2 main divisions in block printing: (1) prints made from blocks cut with knives and gouges in soft woods, linoleum or hard rubber, and (2) those made from hard wood blocks cut with engraving tools. The soft wood blocks are usually made of beech,

cherry, apple or pear wood cut with the grain in planks about 1" thick. It is easy to cut with the grain of the wood but difficult to cut across it. Because of this many people prefer to use linoleum (or rubber) which can be easily cut in any direction. However, linoleum blocks do not make as good an impression as wood and are easily worn down in the press.

The hardwood blocks (usually boxwood) are cut across the grain so that the surface to be printed presents an even end grain. In such a block very fine lines can be made with the engraver's tools. This method of working was used extensively in the book and magazine illustrations of the 19th century.

Whichever type of block is used the basic principle of printing from a raised surface as in the early woodcut is still adhered to. Those parts of the block to be printed are left untouched while the other parts are lowered by cutting away the rest of the surface.

Considerable confusion exists regarding the terms woodcut and wood-engraving. Both words are often used generically.

In a **woodcut** the block is cut with the grain (which frequently shows in the print), knives and gouges are employed in the cutting and the work is usually somewhat coarser, the lines being heavier, the black and white areas in broader masses than in wood-engraving. During the early part of its history the woodcut was essentially a reproductive process; a craft rather than an art. A craftsman cut the block from a drawing made by an artist who either was not famliiar with the limitations of the wood, or who had not designated his drawing for a woodcut. The result was a facsimile of the drawing in the wood. All early woodcuts were reproductions of drawings and are black line prints.

Albrecht Durer and **Hans Holbein** are two artists who designed especially for woodcut. Their work has never been surpassed. Unfortunately, few of the original drawings exist since it was the custom to give the artist's drawing to the block in order to secure as faithful a copy of the drawing as the skill of the woodcutter permitted.

A wood-engraving is made with engraver's tools on the end grain of hardwood and can usually be distinguished by the fineness of the lines, the crisp, clean-cut character of the print. A wood engraving is a white line print. Not until the 18th century when Thomas Bewick and other professional woodcutters began to cut their own design did wood-engraving develop. Because these men were familiar with the problems of cutting a block they began to use the lines themselves as a positive factor in their designs. The directness of expression possible in the white line method has practically replaced the older approach to woodcutting. Today the artist designs, cuts and prints his own blocks.

Claire Leighton, Thomas Nason, Eric Gill, J. J. Lankes and Eric Daglish are contemporary artists who engrave and print their own blocks.

The **black line** or woodcut proper, is one in which all the spaces between the lines of the drawing are cut or gouged out. The white lines or spaces are left-overs which receive secondary attention, if any. Two or more cuts are needed to release a single black line. This is the laborious, round-about method used in all woodcuts which were made for the purpose of reproducing a drawing.

In the **white line,** or wood-engraving, the reverse holds: the white line that is cut out will receive first attention, the black line and spaces between second.

In the first method the artist conceives his drawing as starting from white paper and growing toward black; he is conscious only of the black line he is producing. In the second method he thinks of his drawing as emerging from black to white as it actually does. If a block were printed before any cutting was done the print would be solid black. Here the artist is exploiting the white lines at the same time being fully aware of the blacks by which he must obtain his whites.

Blocks are usually printed in one of two ways. The Japanese place the paper over the inked block, rub it by hand with a burnisher (the bowl of a spoon will do) to give the necessary pressure to make the paper pick up the ink from the block. Or the block can be run through the press. Students will find the old-fashioned letter-press an adequate substitute for the printing press.

Sometimes, in spite of the amount of padding used, the block will print light in certain parts. This indicates unevenness in the block itself. To overcome this defect make a print on a very thin piece of paper. Cut out the part which is too light and paste it in the corresponding spot on the back of the block. Pull another print; if necessary continue cutting and pasteing until you obtain an even print.

In color printing a block is cut for each color to be printed. The **Key block** (usually black) carries the design and is cut first. Offsetting the print of the key block onto the other blocks is the quickest and most accurate method of transferring the design. To offset make a print of the key block and place a fresh block on the print while it is still wet. Run this through the press. The result is a lighter but identical print on the second block. Great care must be taken to see that the two blocks register correctly otherwise while the prints will be identical, one block would not print exactly on top of the first but to one side or perhaps higher, resulting in blurred outline in the finished print.

A **Tint block** is an uncut block, used to print a ground color. The key block is printed over the tint block.

Blocks of wood and linoleum are not as practical today in the heavy presses used for large editions, as

Continued on Page 24

WINNERS IN SOAP SCULPTURE COMPETITION

Sponsored by the National Soap Sculpture Committee
Photos by Arthur S. Siegel

GIRL AND GOOSE
Mrs. Robert Downes

•

LAUGHING MASK
Henry Armani

AWARDS IN ADVANCED AMATEUR CLASS

HUNKEY DONKEY
Grant Pierson

•

INDIAN CHIEF
Kathryn Crain

•

DOG
Ellen McCann

HONORABLE MENTION IN JUNIOR CLASS

BLOCK PRINTING

Continued from Page 22

they were in the old hand presses. The great pressure to which they are put by modern presses make them short lived. Therefore, when a large edition is needed a metal plate is made from a print of the wood block and the printing is done from the metal cut. Since this would be done anyway the drawing can be made on a chalk surfaced board which saves the labor involved in cutting the block and has the added advantage of being more easily corrected.

The chalk board, or scratch board as it is often called, is a thick piece of paper coated with a surface of chalk which looks like a thin white enamel. This paper is given a coat of black ink which does not mix with the chalk but covers the surface. Trace or make your drawing directly on the black with a blue pencil. Blue does not reproduce therefore these guide lines will not appear in the printed drawing. With a sharp pen-knife or the wood-cutting tools scrape or cut through the black to reveal the white chalk. If you make a mistake and have not cut too deeply, reink the part to be corrected and try cutting again. This method of working enables one to make a very close imitation of the block cutting technique and is frequently used as a short cut in commercial work.

ELEMENTS OF MOTION PICTURE

Continued from Page 13

Camera-less photography, the so-called photogram, gives us the key to the morphosis of light. Its wide scale or black-white values and of innumerable shades of grey (in the future certainly also of color values) is of profound significance for the film. The same is true of the superimposition of different images. Light morphosis is not, however, the sole problem of the film. Problems of motion and sound demand a solution in equal measure.

The sound film ought to enrich the aural experience by giving entirely unknown sound values, just as the silent film has already begun to enrich our vision. Optical simultaneity must find its counterpart in the realm of sound. Just as it is possible to arrest an object visually in a great many different ways, from above or below, profile or full face; in normal perspective or fore-shortened, similar possibilities must exist in regard to the sound. Variously graded combinations of music, speech and noise will be the main method of realizing these effects. In addition there are numerous possibilities for acoustic closeups, slow motion, acceleration, distortion, duplication and other methods of sound cutting.

Acceleration or deceleration of normal sound sequences produces the most extraordinary metamorphosis of individual notes into higher or lower octaves. Unlimited opportunities for comic effects are provided by such methods. Also, the sound-film composer is able to create music from a counterpoint of unheard or even non-existent sound values, merely by notation of graphs by hand. In other words, he can write compositions on the sound track without having to record any real sound, and then the sound projector can translate them into audible sequences. This "synthetic" music is the acoustic counterpart of the photogram.

HONORABLE MENTION IN JUNIOR CLASS

GULL TAKING FLIGHT
Lucy Di Biagio

•

THE SLEEPING MEXICAN
Dorothy Law

•

THIN ICE
Barbara Washburn

Artists and Soap

The skillful hands of amateur American sculptors turned ordinary pieces of soap into cash to the tune of $2200 by successfully competing for prizes in the sixteenth annual nationwide soap carving contest. Over 100 awards, ranging from $200 to $10 went to winners in 21 states, it was announced today by the committee in charge.

First among the contestants was Bert Sharkey of 33 Lincoln Terrace, Yonkers, N. Y., who converted a ten cent cake of white soap into a carving of tiny hands lifted in supplication and won the $200 prize in the Advanced Amateur class for those over 21 years of age. Other major prize winners included Vincert De Palma, of 32 Dennis Street, Roxbury, Mass., who won first prize of $150 in the Senior Class for those 15 years and over, and under 21, for his "Nymph and Faun"; L. Claire Koch, of 940 Summit Avenue, River Edge, N. J., who won first prize of $100 in the Junior Class for those under 15 years, for her "Soap Gets in My Eyes". First prize of $100 in the Group Class for a project in which a public, private or parochial school or class participated, was won by the Sacred Heart School, of Alva, Oklahoma, for its "Indian Scene".

The prize winning sculptures will be exhibited in a Fifth Avenue show window (Brentano's, 586 Fifth Avenue) in New York City from September 7th to 13th and thereafter will be routed for exhibition in key cities throughout the country. Thousands of other entries in the contest are being divided into groups, and will be shown during the year at schools and libraries throughout the country, through the cooperation of local Boards of Education.

Microcosm of London

The Trustees of The Art Institute of Chicago are happy to announce the acquisition of Pugin's own copy in three volumes of **The Microcosm of London** (issued between 1808 and 1810) for the Charles Deering Collection in the Department of Prints and Drawings. This unique work contains 121 original drawings by Pugin and Rowlandson (practically all of the actual studies for the aquatint plates); also 104 proofs of the aquatints printed in one color only and a complete set of the 107 finished plates printed in color of this great work on the architecture of London. Augustus Pugin (1762-1832) himself assembled the three volumes—he was a superb draughtsman and the foremost connoisseur of Gothic architecture in England—and made the architectural portions of each plate. After Pugin had made the drawings for the architecture, they were given to Thomas Rowlandson (1756-1827) the famous caritaturist, to delineate the people who moved about the buildings and streets of London of that day. **The Microcosm of London** is the most complete and accurate pictorial record of English life at the beginning of the nineteenth century. The publisher of this work was Rudolf

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B. F. Drakenfeld & Co., Inc., 46 Park Place, New York City.

Ackermann of London whose famous shop on the Strand "The Repository of the Arts" was the meeting place of the foremost artists and connoisseurs of the day.

These original drawings demonstrate the process of the making of this famous book. First Pugin made very free and powerful sketches of the architectural setting in pen and ink which he combined at times with a broad wash. This preliminary sketch was followed by meticulously accurate pencil drawings, in pure outline, of the architecture. Then the finished drawing by Pugin went to Rowlandson who added a multitude of superbly drawn lively little figures which were not as finished as Pugin's architecture. A number of these drawings show criticisms and comments, some in Pugin's, others in Rowlandson's or Ackermann's hand. A few drawings were gone over in water color by Rowlandson. The next step was to transfer, with the help of tracings, the finished pencil drawings to a copper plate. When the composition was etched onto the plate, it was turned over to the professional aquatint engraver who covered the entire plate with a close aquatint grain, thus concealing much of Pugin's and Rowlandson's exquisite linework. Finally the completed plates were printed in various colors from one plate in a single printing. This "laboratory" copy, bound for Pugin's library, has preserved for us a faithful record of the making of one of the great books of the 19th century.

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